CLARINET CLASSICS

CCD037

HISTORICAL RECORDINGS

FREDERICK THURSTON 1901-1953

Centenary Tribute

BLISS Quintet

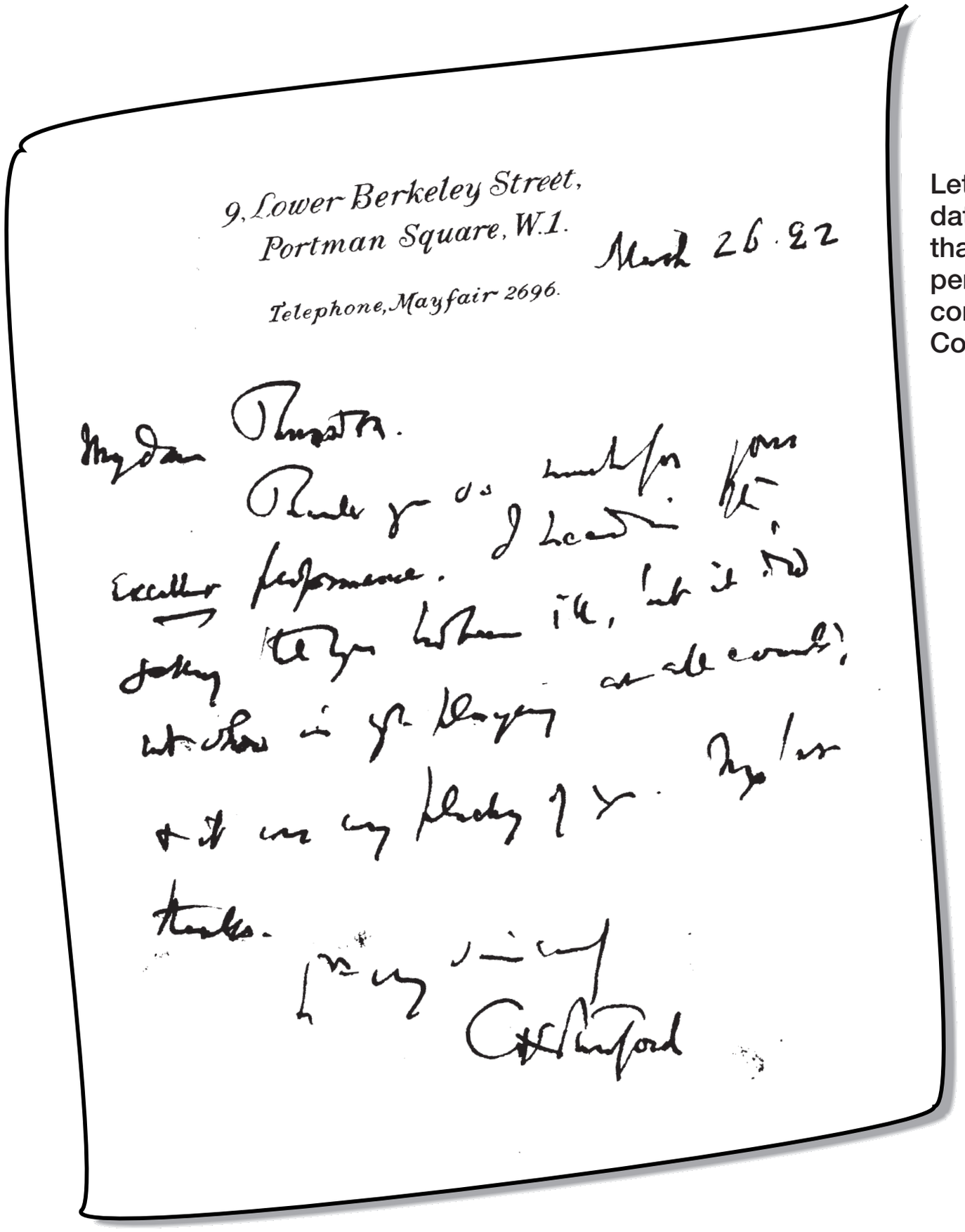
STANFORD 'Caoine' from Sonata Op. 129

Frederick Thurston clarinet **Myers Foggin** piano **The Griller Quartet**

JACOB Quintet

RAWSTHORNE Quartet

Thea King clarinet **The Aeolian Quartet**



9, Lower Berkeley Street,
Portman Square, W.1.

Telephone, Mayfair 2696.

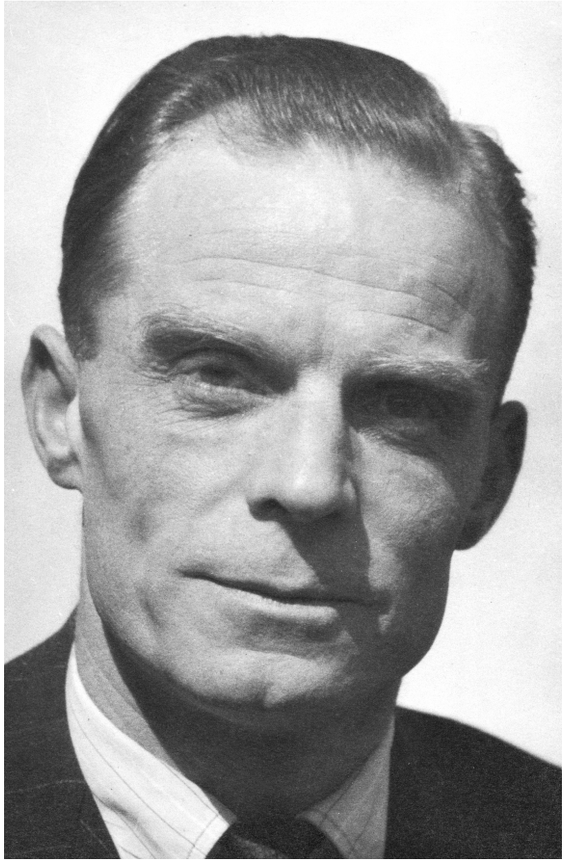
March 26. 22

My dear Professor.

Excellent performance.

Yours sincerely
C. V. Stanford

Letter from Stanford, dated March 26 1922, thanking him for the performance of his concerto at the Royal College of Music.



FREDERICK THURSTON
(1901-1953)

Arthur Bliss Quintet for Clarinet and Strings

Frederick Thurston clarinet, The Griller Quartet
Sidney Griller & Jack O'Brien violins; Philip Burton viola; Colin Hampton cello

1	Moderato	5.19
2	Allegro molto	7.22
3	Adagietto espressivo	7.44
4	Allegro energico	5.59

Sir Charles Villiers Stanford *Caoine* from Sonata Op.129

Frederick Thurston clarinet, Myers Foggin piano

5	Caoine	4.08

Alan Rawsthorne Quartet for Clarinet and Strings

Thea King clarinet, Members of the Aeolian Quartet
Sydney Humphreys violin; Margaret Major viola; Derek Simpson cello

6	Moderato	6.27
7	Poco lento	4.27
8	Allegro risoluto	6.17

Gordon Jacob Clarinet Quintet

Thea King clarinet, The Aeolian Quartet
Emanuel Hurwitz & Raymond Keenlyside violins; Margaret Major viola; Derek Simpson cello

9	Tempo moderato	7.06
10	Scherzo	6.24
11	Rhapsody	6.59
12	Introduction Theme & Variations	10.39

Total Timing 79.22

Frederick Thurston – the musician
by Colin Bradbury

'Mr Frederick Thurston's playing of the clarinet could not have been bettered. It was pure delight to hear him, and it left one wondering whether there was any mood which he could not express on his instrument.' The words of the critic of the Daily Telegraph, describing Thurston's performance of Stanford's Concerto at the Royal College of Music in March, 1922, were to be echoed in the national and local press for the next thirty years. Born in Lichfield in 1901, Thurston gained an open scholarship to the RCM at the age of nineteen, and it was the Stanford performance which earned him a rare congratulatory letter from the composer and which launched him on a unique career.

Thurston's entry into the London profession coincided with the start of broadcasting. Stanton Jeffries, who had also studied at the RCM, had become the only musician employed by the Marconi company, and it was he who, with Thurston's assistance, brought together a group of players to broadcast from Marconi house in 1922. With the birth of the British Broadcasting Corporation came the Wireless Orchestra, and Thurston, in 1929, signed a contract as principal clarinet for the sum of £16 per week, but there were already greater plans afoot for a new world class permanent orchestra for London, and the BBC was the obvious body to support it. In 1930 the BBC Symphony Orchestra was born.

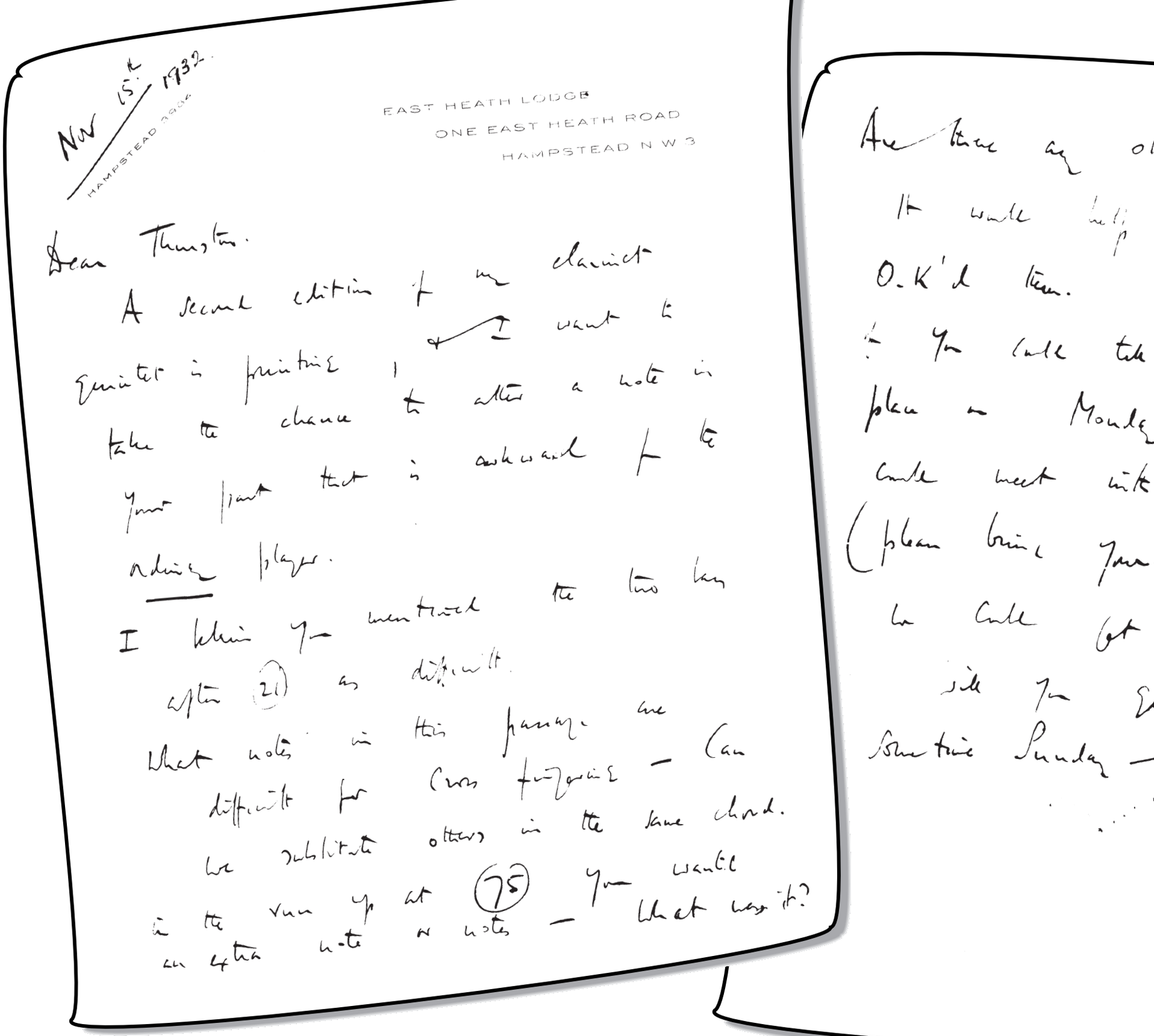
This orchestra, from its foundation until the end of the Second World War, set the standard of orchestral playing in Great Britain. Offering regular employment and high salaries, it attracted the cream of the country's musicians, and Thurston took his place in it as principal clarinet alongside the flautist Robert Murchie and the horn player Aubrey Brain. They gave their first concert at the Queen's Hall on October 22 1930, inspiring the Morning Post to say: *'The BBC players covered themselves with glory, and to Mr Thurston and Mr Brain especially I make my deepest bow.'*

The early history of the orchestra is well documented, and Thurston not only fulfilled his role as a principal player, but was a regular concerto soloist. As to his

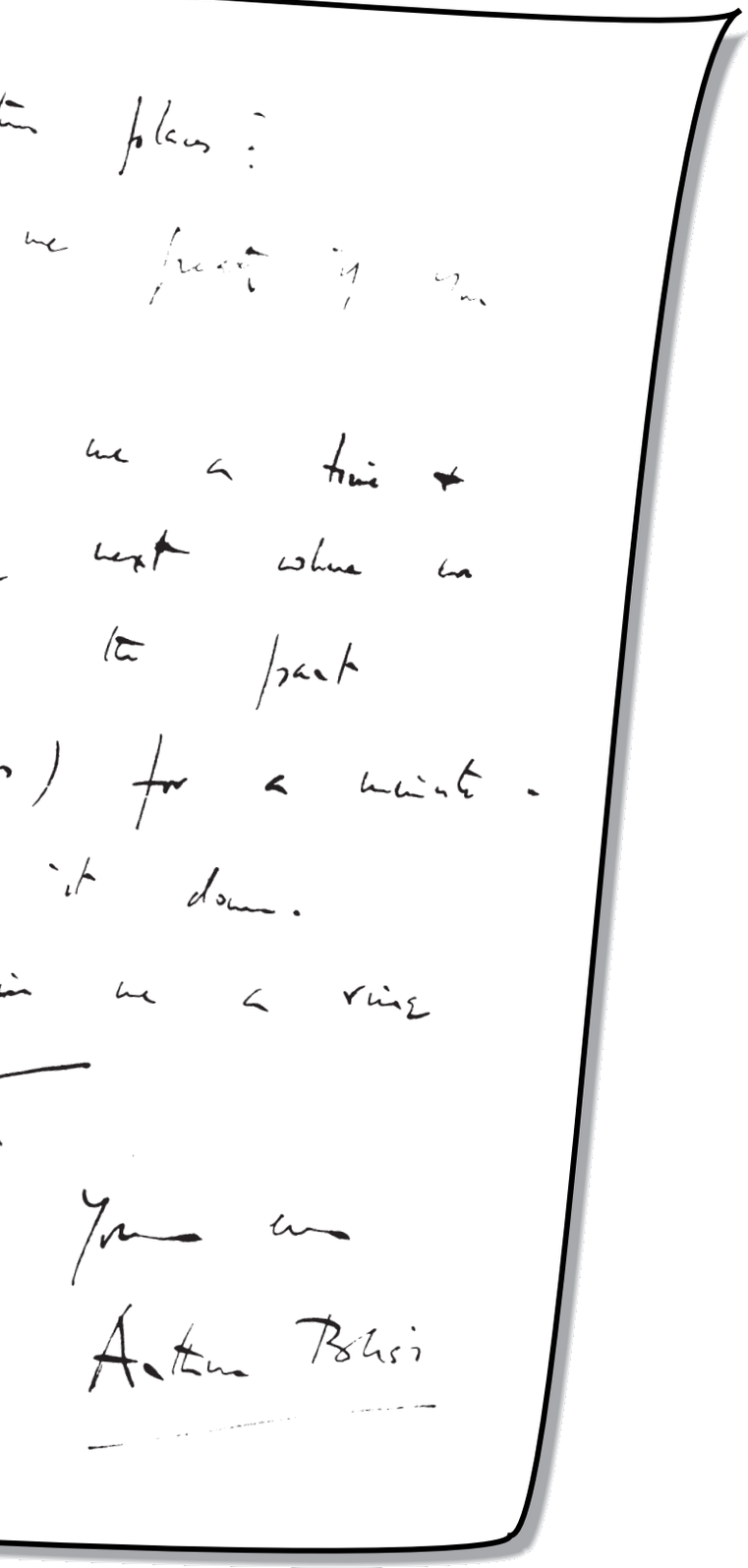
Members of the Wireless Orchestra, including Frank Almgill (flute), John Field (oboe), Jesse Pantling (cor anglais), Frederick Thurston (clarinet) and Ernest Hinchcliff (bassoon). The conductor is Percy Pitt.

orchestral playing, a typical tribute came from Sir Henry Wood: *'I feel I must just write you a line to tell you how wonderfully and beautifully you played the opening of Sibelius's First Symphony. Some friends of the composer told me the next day at my R.A.M. Concert at Dukes' Hall, that they had never felt the mood of the Symphony and the first movement in particular so emotionally portrayed as it was by you in the opening introduction. I thank you!'*

In a profession dominated by casual employment, an orchestra offering such good conditions had no problem in attracting and retaining players, and it was the natural home for musicians of the calibre of Brain and Thurston. But there was a price to pay. Clause 10 of the contract forbade them to accept work outside the orchestra without the Corporation's permission, and such permission was never granted more than six weeks prior to the outside engagement. This provision, rigidly enforced by Richard Pratt, the Orchestra Manager, imposed a burden which fell heavily on those players who had an independent solo career. A paradox existed whereby the musicians whom the BBC most wished to retain were denied the freedom to develop themselves musically, and, in the process, to bring greater glory on the orchestra. It could only exist as long as the salaries and conditions of service in the BBC Symphony Orchestra were unparalleled elsewhere and the musical incentives, in the form of conductors such as Toscanini and Bruno Walter, were unmatched, but while they remained in the orchestra Thurston and his colleagues could only


Nov 15th 1932.
HAMPSTEAD 3606
EAST HEATH LODGE
ONE EAST HEATH ROAD
HAMPSTEAD N W 3
Dear Thurston.
A second edition of the clarinet
Quintet is printing, and I want to
take the chance to alter a note in
your part that is awkward for the
ordinary player.
I believe you mentioned the two bars
after (21) as difficult.
What note in this passage are
difficult for cross fingering – Can
we substitute others in the same chord.
In the run up at (75) you wanted
an extra note or notes – What was it?
It would help
O.K'd them.
& You could take
place on Monday
could meet with
(please bring your
to Cadbi Get
sit for
Sometime Sunday –

Letter from Arthur Bliss to Thurston ***"A second edition of the Clarinet Quintet is printing, and I want to take the chance to alter a note in your part that is awkward for the ordinary player…"***



accept solo engagements, however important, on a provisional basis.

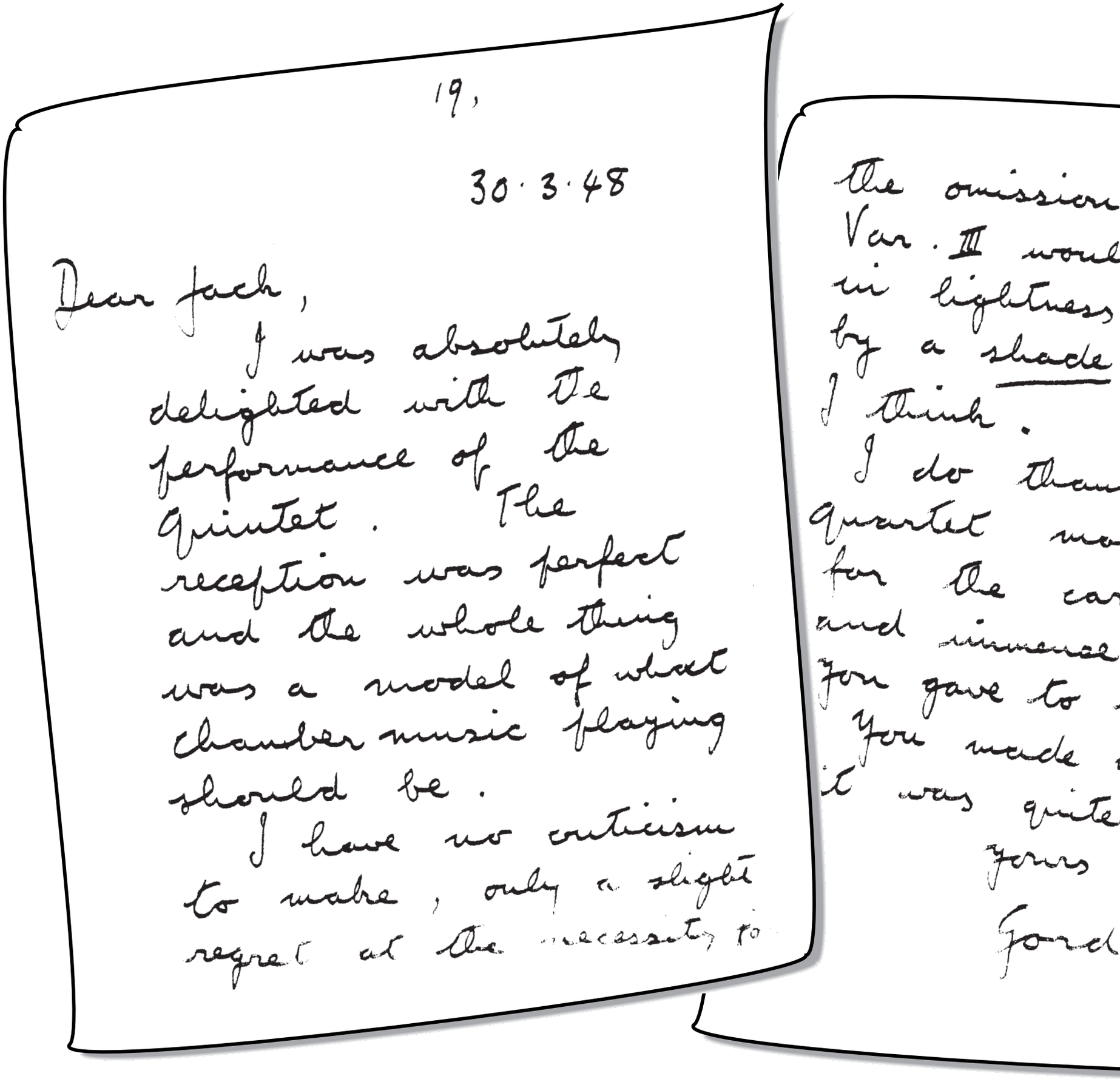
In spite of this the solo engagements came in. At a National Gallery concert in May, 1939 *'The Griller Quartet was joined by Frederick Thurston for a performance of Brahms's clarinet quintet, and to these were added Aubrey Brain, Archie Camden and Victor Watson for Schubert's Octet. This made a perfect programme.... When Mr. Thurston was charming the ear with the Hungarian Rhapsody of Brahms's second movement the curious fact came to mind that it had been necessary, when the work was first played in London, to bring over a Continental clarinettist. Mr. Thurston's performance was flawless'* (Daily Telegraph, May 11 1939).

It is easy to forget, with the wealth of specialist CDs available today, how limited was the musical diet of British audiences in the 1930s. In spite of the works of Brahms, Stanford and Debussy the clarinet was still not an accepted solo instrument in Britain, and, as in the days of Stadler, Baermann and Mühlfeld, only the emergence of an outstanding player could stimulate native composers into writing for it. Thurston became this player, and Arthur Bliss, who had already composed his Oboe Quintet for Leon Goossens in 1927, became the first important composer to have a work premiered by him. The Clarinet Quintet, Op 50, was performed at the Wigmore Hall on February 17 1933 by Thurston and the Kutcher Quartet. Next day the notice in the Daily Telegraph began: *'A masterpiece had its first perfor-*

Thurston sitting in the woodwind section of the National Youth Orchestra of Great Britain in Aberdeen, Summer 1950. Colin Bradbury (principal clarinet), Roger Birnstingl (principal bassoon).

mance last night', whilst the Daily Mail simply proclaimed: *'The performance was splendid. The Kutcher is one of the best quartets at present before the public, and Mr. Thurston is a master of his instrument'*.

In the wake of this, Decca engaged Thurston and the Griller Quartet to record the work (K780-3), and this recording was the only record of his own playing with which Thurston was moderately happy. Conditioned as we are to the disc jockey style of radio broadcasting, even on Radio 3, it is hard to remember that nearly every broadcast in Thurston's day was live. Not only, before the advent of magnetic tape, was recording cumbersome, but great store was set by the immediacy and spontaneity of live performance, on the air as much as in the concert hall. The nervous excitement generated under studio conditions was of a different quality from the excitement of a public concert, but it was no less real. It gave a special edge to the performance and communicated directly with the listener at home. This was broadcasting as Thurston and his colleagues knew it, and it was a medium in which they thrived. Gramophone recording, however, called for carefulness rather than excitement. In the days of the 78 rpm disc each five minute side had to be recorded entire, and a flaw in the last bar meant a complete retake. Playing for safety was bound to be the order of the day, and it was no wonder that many musicians found recording a sterile procedure. Thurston did not wish any of his performances, apart possibly from this Bliss Quintet



19,

30.3.48

Dear Jack,

I was absolutely delighted with the performance of the Quintet. The reception was perfect and the whole thing was a model of what chamber music playing should be.

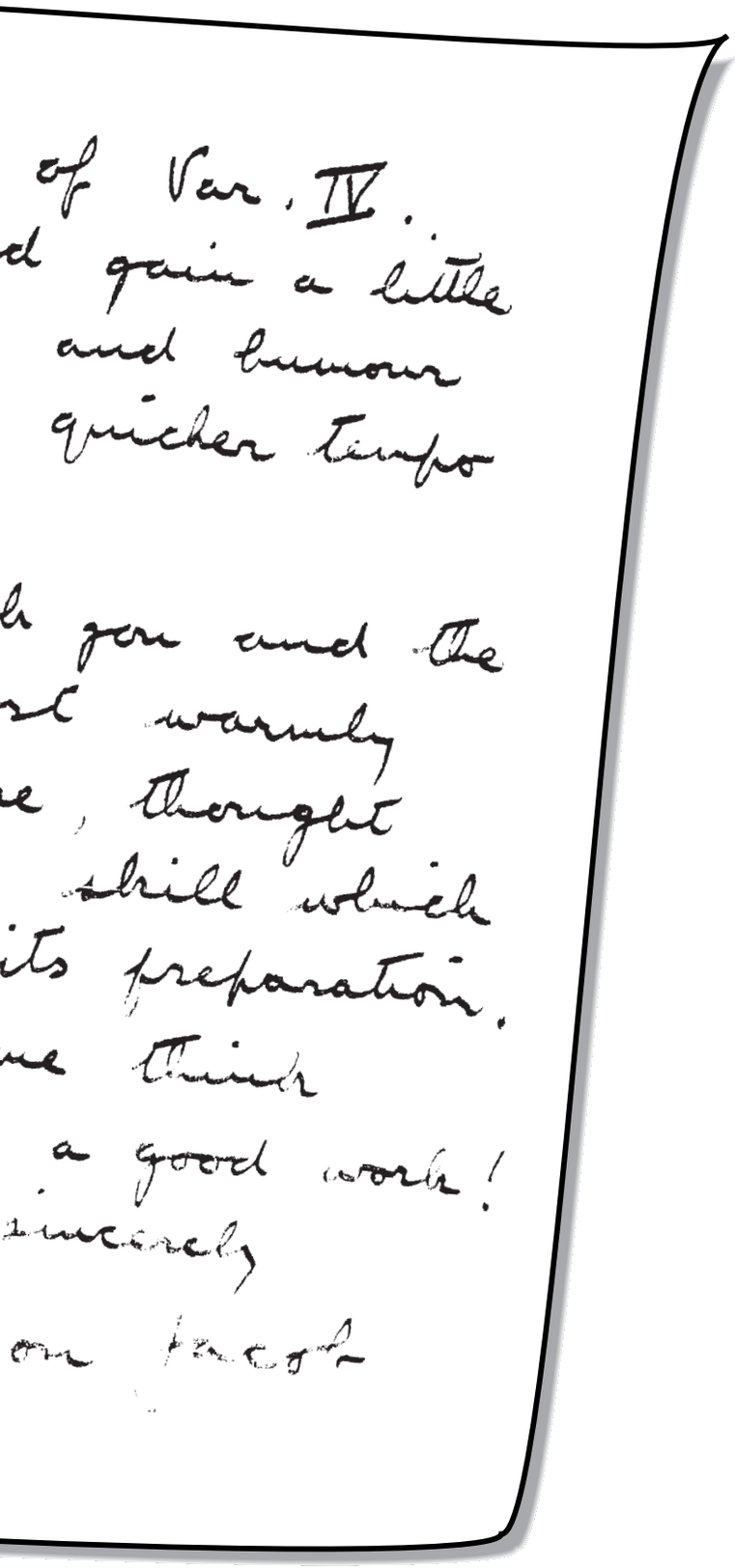
I have no criticism to make, only a slight regret at the necessity to

the omission
Var. III woul
in lightness
by a shade
I think.

I do than
quartet wo
for the ca
and immens
You gave to
You made
it was quite

Yours

Gord


of Var. IV.
d gain a little
and humour
quicker tempo
h you and the
st warmly
e, thought
skill which
its preparation.
ne think
a good work!
incerely
on Jacob

recording, to be preserved in aspic, and saw each performance as a fresh event.

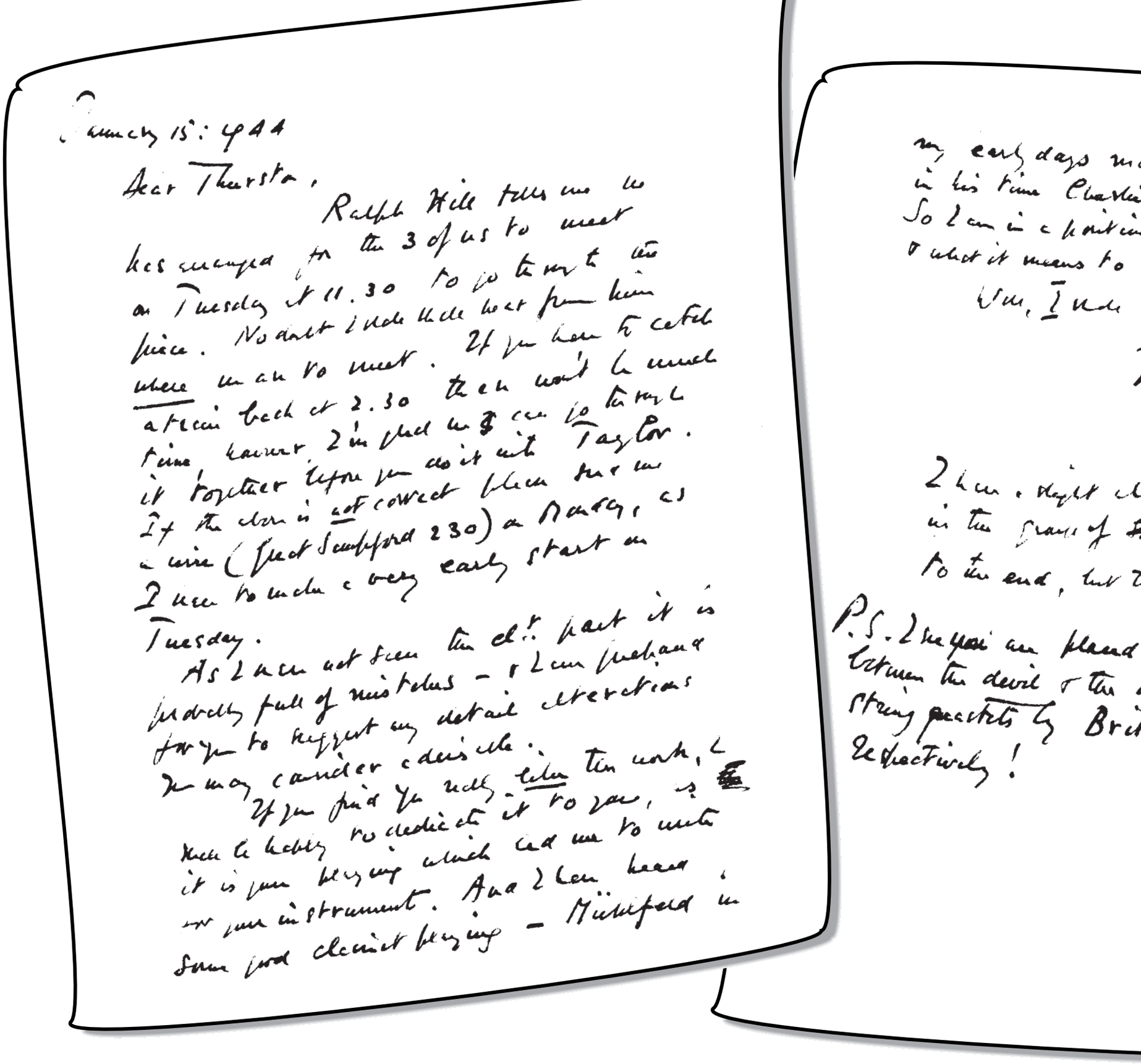
1935 saw the first performance, with Harriet Cohen, of Arnold Bax's Sonata, given at the Cowdray Hall at a concert of the Contemporary Music Centre. It was described by Edwin Evans, of the Daily Mail, as *'a clever and attractive work which was played beautifully by Mr. Frederick Thurston and Miss Harriet Cohen'*. The Daily Telegraph found that *'The quiet reflective lyricism of the first movement and the contrasting vivacity of the second both suit the instrument to perfection.'* Nine years later came the first performance in 1944 of John Ireland's Fantasy-Sonata by Thurston and Kendall Taylor in the Boosey and Hawkes series of contemporary music at the Wigmore Hall, when The Times critic, reminding us that the clarinet was still not generally expected to be heard outside the orchestra, wrote *'It will be a welcome addition to the slender repertoire of music for the clarinet in its truant role of solo instrument'*. Scott Goddard in the News Chronicle also implied that Ireland was breaking new ground: *'I have never heard these two instruments so satisfactorily combined, nor did I imagine they could be persuaded (by a mixture of tact and daring) to form such an exciting ensemble'*.

Meanwhile the conflict between the demands of the BBC and life as a soloist grew more tense. Nothing, it seems, could induce the BBC to plan far enough ahead to allow their star players to work around the orchestra's schedules, and it was only an

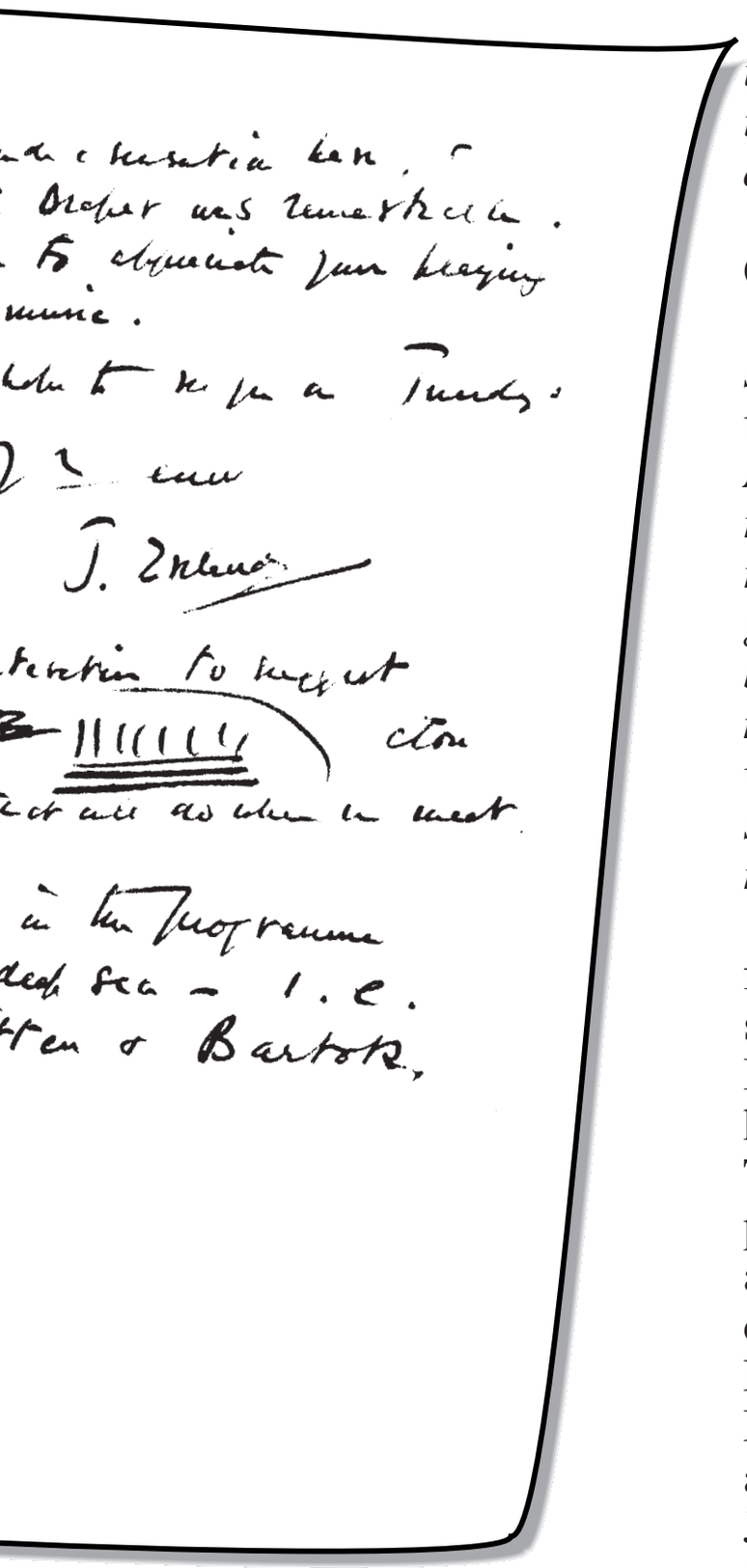
Thurston with the Amadeus Quartet in the artists' room at Hitchin Music Club.

outright refusal by the players, backed by Boult, to return to their wartime home of Bedford after the 1945 Prom season that forced the Corporation to re-establish the orchestra in London. Salaries had failed to keep pace with those outside the Corporation, and in spite of the efforts of Boult and Hely-Hutchinson the concept of an orchestra devoted to excellence of performance rather than quantity of output was no longer part of the BBC plan. Added to this, the nation's musical appetite, fuelled by the wartime activities of ENSA and CEMA, led to an explosion of orchestral activity in London. Inevitably there was a procession of players from the Orchestra into the free-lance world, a procession led by the woodwind and horn principals, Thurston among them.

At last free to pursue an independent life, his last seven years saw not only a new career as principal clarinet of the newly founded Philharmonia Orchestra but more performances of new works written for him by, among others, Malcolm Arnold, Iain Hamilton, Herbert Howells, Elisabeth Lutyens, Elizabeth Maconchy, Alan Rawsthorne and Phyllis Tate. He never commissioned a work, nor did he ever need to. Gerald Finzi's letter of October 2nd, 1948 is typical: *'I was asked to do another work for the Three Choirs at Hereford next Sept. A work for strings, without soloist, was specified, for the Friday morning Sept. 9th. But for some time I've wanted to do a short concerto for Clarinet and strings and eventually P.C. Hull agreed to let me have my way. The first thing is to know whether you will take an*



Letter from John Ireland “If you find you really like the work…” (see text, p 17)



unwritten work on trust. Naturally, if you are willing to do it I should be as grateful as I should be delighted.' Fortunately for us, Thurston said yes.

A tour in 1950 as soloist with the Jacques Orchestra brought notices from the German press. *'…Frederick Thurston, a clarinettist of international status, for whose ability no praise is too high. In works by Stamitz and the 29 year old Malcolm Arnold he set an example which left one full of admiration'* (Hamburger Echo). *'His richly shaded tonal range and sure grasp confirmed the reputation that goes before him. Frederick Thurston is considered to be the most important English master of his instrument.'* (Telegraf Berlin) *'…Frederick Thurston, a virtuosic and powerfully expressive clarinettist. This soloist of international repute seems to know no technical difficulties.'* (Volksblatt Berlin)

Those seven short years before his untimely death from lung cancer in 1953 saw not only his continuing support of British composers but also many first British performances of works from abroad which have since become part of the standard repertoire. Thurston had already, in 1942, given the first British performance of Bartok's Contrasts with Eda Kersey and Ilona Kabos, and, with Archie Camden, he introduced the Richard Strauss Duet Concertino to London audiences at a Prom in 1949. He played Milhaud's Concerto in 1947, Hindemith's Concerto at a Promenade Concert in 1951, and Copland's in June of the same year. In February 1952 he gave the first British performance of the Nielsen Concerto.

Principals of the Philharmonia Orchestra. Sidney Sutcliffe (oboe), Gareth Morris (flute), Dennis Brain (horn), Cecil James (bassoon), Harold Jackson (trumpet), Frederick Thurston (clarinet).

The critic of Musical Opinion did not care for the work, but had to admit: *'Endless virtuosic opportunities are provided for the clarinettist, and it was at least stimulating to hear Mr. Thurston performing prodigies of valour with an ease amounting to nonchalance'*. He was awarded the CBE in 1952.

His memorial is the music which his playing inspired, for his first loyalty was always to the composer. It was John Ireland who wrote:

'If you find you really like the work, I shall be happy to dedicate it to you, as it is your playing which led me to write for your instrument. And I have heard some good clarinet playing - Mühlfeld in my early days made a sensation here, and in his time Charlie Draper was remarkable. So I am in a position to appreciate your playing and what it means to music.'

© COLIN BRADBURY 2001

It was as a founder member of the National Youth Orchestra of Great Britain that Colin Bradbury first met Frederick Thurston in 1948. Vowing that the schoolchildren she had auditioned for her orchestra should be taught only by professional performers, Ruth Railton had persuaded a distinguished group of players to support her new venture. Notable among them were the cellist Douglas Cameron, composer Malcolm Arnold and Thurston, who coached the woodwind section as well as looking after the clarinets. Colin became principal clarinet the following year, and in 1951 was invited to play the Mozart Clarinet Concerto with the orchestra at the Edinburgh Festival, leaving school at Ruth Railton's insistence one term before A levels in order to have lessons from Thurston. Full time study with him at the Royal College of Music followed, but was cut short by his untimely death in December 1953.

Arthur Bliss's Clarinet Quintet
by Frederic Guilbert

BUT that so few composers have attempted. and so infinitely few have succeeded, to write for the clarinet and strings is evidence of the difficulty of the task.' Thus wrote Mr. Compton Mackenzie in his June editorial. And we can but agree.

Up to five years ago only two composers - Mozart and Brahms - had scored any success with works written for clarinet and string quartet. Only two perfect works of this genre in a 150 years or so! Now, however, I venture to suggest, there is a third - Arthur Bliss's quintet for clarinet and strings, which was first heard at Wigmore Hall, on February 17th, 1933 (Mr. Frederick Thurston and the Kutcher Quartet).

Mozart had his Stadler, Brahms his Mühlfeld, while Bliss has his Thurston. Whether Mr. Thurston's excellent playing of the clarinet inspired Bliss to write this quintet, I cannot say. Mr. Thurston's impeccable performance with the Griller Quartet (on Decca K780-3) inclines one to believe as much.

It is a rash thing to make prophecies, but after repeated hearings during the past year or so, I feel there are lasting qualities in it. Bliss was regarded not so many years ago, as the *enfant terrible* of British music. Happily that period has now definitely passed, and we no longer find his imagination running riot. (A study of his later works, *Lie Strewn the White Flocks*, *Music for Strings*, and *Checkmate* will confirm this.)

The Clarinet Quintet opens* *moderato* - in 3/4 time - with a lengthy soliloquy for clarinet. At 5 (H.M.V. groove indicator) the viola makes a fugal entry. A little later (14) the 'cello comes in with the same subject, while the clarinet part is passed on to the first violin. The stage is well set for a dry, academic fugue, but instead we are given an enchanting piece of lyricism. At 46 we reach the second subject, which is announced by the clarinet with a free imitation at the commencement by the second violin. After some highly interesting development a return is made to the first subject. The movement ends quietly with a faint echo of the second theme.

The second movement (*allegro molto*) begins full of vitality. What might be termed the first limb of the first subject is a vehement 'cello theme with string accompaniment,

while the second limb is given out by clarinet and second violin. Then follow some vigorous syncopations which lead to the appealing second subject (58, third side) heard on the first violin.

The theme heard at the start of the fourth side (clarinet against string tremolos) is a metamorphosis of the second limb of the first subject. The whole of this thematic material is worked out at great length with much ingenuity. After the recapitulation comes a coda, which rises to a climax and brilliantly concludes the movement.

The deeply-felt slow movement (*adagietto espressivo*) is a blend of melody and arabesque, the latter supplying just that touch of virtuosity which is looked for in a work of this description. A middle section marked *allegro moderato* introduces some characteristic writing for the wind instrument, the three 'registers' being fully exploited. The earlier material is heard in a modified form with the return of the *adagietto*.

The brilliant opening of the finale (*allegro energico*) is in direct contrast to the preceding movement. The first main theme is announced at the beginning of side seven by the clarinet. The writing soon becomes very intricate, with many surprises in the form of 6/8 - 3/4 cross-rhythms. A passage marked *piu animato*, exhibiting similar rhythmic features, may be regarded as the second subject. The material is treated in a masterly manner by the composer, who all through the work has given abundant evidences of his technical skill. Towards the close of side eight a lyrical episode is brought forward, but the quintet concludes on a brilliant note with all five instruments taking part.

I regard this set of records as one of the highlights of chamber music recording. The extremely difficult problems of balance and ensemble have been successfully tackled, and the artists and recording engineers have every reason to be proud of their achievement. The gramophile who had the foresight to acquire these records when they were selling at half-a-crown certainly possesses a wonderful ten-shillingsworth. Even at their present price they may be reckoned a great bargain.

* It should be noted that the quintet starts on the second side of K780, the fill-up (Bliss's Polonaise played by Cyril Smith) occupying the firs! side.

Reprinted from *The Gramophone*, August 1938
With kind permission of The Gramophone

Sir Charles Villiers Stanford – *Caoine*

Sir Charles Villiers Stanford (1852-1924) was a dominant figure at the Royal College of Music during Thurston's studentship. Professor of composition and orchestral playing, he heard the young man play his Concerto, Op 80 with the College orchestra in 1922, and his letter of congratulation to Thurston is a treasured family possession.

The Sonata, Op 129, was written in 1912 and dedicated jointly to Charles Draper and Oscar Street, a fine amateur player. Though undoubtedly bearing the influence of Stanford's hero, Brahms, it reveals an originality which is not surprising when we recall that Stanford had first used the clarinet as a solo instrument as early as 1880 in his Intermezzi, Op 13, a full ten years before Brahms wrote his own first clarinet work, the Trio, Op 114. The virtuoso writing in this slow movement, a Caoine (pronounced *keen*), or Irish lament, springs as much from Stanford's Irish roots as from the gypsy elements in Brahms' clarinet quintet.

A small cut had to be made in this performance to comply with the maximum duration of one side of a 78 r.p.m. gramophone record.

© COLIN BRADBURY 2001

Alan Rawsthorne – *Quartet for Clarinet, Violin, Viola and Cello*

It seemed in the 1930's as if Vaughan Williams had re-created an English tradition by relating himself to our Elizabethan past, but it is becoming increasingly clear that his stylistic discoveries had relevance solely to his own visionary requirements. In all probability, the achievements of composers like Elgar and Walton who proclaim their nationality clearly while using a cosmopolitan vocabulary will for future musical historians lie much closer to a British mainstream. To this extent the music of Alan Rawsthorne (1905-1971) will be seen to occupy a more central position that he appeared to at the outset of his career. In fact his first public performances in the later thirties displayed a style utterly at variance with the prevailing English fashion. It lacked the religious mysticism, nature poetry, and other programmatic overtones then popular. It was independent of our vocal and choral tradition, and so was not

susceptible to literary description, while its concentration on overall expressive structure and pattern-making ran contrary to the picturesque rhapsodising which in many quarters was considered the main hope for a sincere British school of composition. In a word it was considered continental, though the compositional mastery, which was present from the very outset, was immediately admired, as well as the strongly individual personality.

The assured self sufficiency of Rawsthorne's first period, and the fact that his initial works were produced at the comparatively mature age of 31-34 suggested that future developments might not be radical, and this has proved to be the case. His stylistic growth has shown just enough change of emphasis for him to maintain a vital flow of invention within expressive areas that have remained largely unaltered. Nevertheless his works can be seen to fall into three periods, beginning with a rich expressiveness and dynamism dominated by variation procedures (First Quartet, First Piano Concerto). The second period which includes the Clarinet Quartet concentrates on symphonic design and sonata structures (first Violin Concerto, Second Quartet), and the composer's latest manner expands his existing language and broadens its emotional scope as in the Cello Concerto and Third Symphony. We find here an even greater resource and economy in the motive work and thematic unification that have always marked Rawsthorne's works.

The Clarinet Quartet which dates from 1948 is modestly proportioned, but its first movement manages to combine a feeling of sonata development with variation-like extensions of material since it is a monothematic structure. The slow movement exposes a simple ternary plan in which the central episode employs strings alone, and the finale is a sonata rondo.

© 1970 ANTHONY PAYNE

Gordon Jacob – *Quintet for Clarinet and Strings*

It can be imagined with what pleasure I accepted an invitation to write a quintet for Jack and the celebrated "Grillers". The first performance was given during World War II in London's Wigmore Hall. Jack's tragically early death deprived the world

of one of its most gifted clarinettists and it is to me a source of deep satisfaction that his brilliant ex-pupil (and widow), Thea King, has made this recording.
The Quintet is in four movements:

(I) Tempo moderato : the principal theme, played by the clarinet at the opening, owes its "autumnal" character to the use of the ascending form of the melodic minor scale in both rising and falling phrases. The second subject maintains the same kind of atmosphere and the effect of the movement as a whole is not melancholy but is quiet and contemplative.

(II) Because of the need for complete contrast the Scherzo is placed here. It is largely founded on the energetic rhythm hammered out by the strings at outset, and there is a sense of urgency and bustle which is only dispersed when the "Trio" is reached and the music becomes quiet and peaceful. With the return of the scherzo material, further energetic treatment is given to it, but the brief coda harps back to the "Trio" and there is a quiet ending.

(III) The slow movement, marked Poco lento, is rhapsodic and free in form, though based on and developed from clearly defined themes, phrases and harmonic progressions. I was here aiming at disclosing the expressive eloquence inherent in this richly evocative medium.

(IV) Introduction, Theme and Variations. The Introduction starts in the key and with the melodic phrase with which the slow movement ends, but the clarinet gently leads the strings into the key and mood of the Theme which, like the first movement's subject, is derived from the ascending form of the melodic minor scale. The Variations do not all follow the lead of the Theme in this respect. There are five in all and they include a March and one in which the lowest notes of the clarinet are combined with those of the lower strings and refuse to be coaxed into upper regions by the high notes of the violins. The last variation is, to some extent, fugal in texture, and is vivacious in character, but suddenly becomes hushed right at the end, to finish with two quiet pizzicato chords. Perhaps some slightly jazzy rhythms will be detected in the extended final variation.

GORDON JACOB

A Personal Note
by Thea King

I was in the audience for Jack's premieres of the Jacob (1943) and Rawsthorne (1948) works. His pupils and ex-pupils were always to be seen at such exciting events, and on the Rawsthorne night we had to rush from the Wigmore Hall to the Royal College of Music Concert Hall to hear him again, in the first performance of a clarinet concerto by Neil Saunders.

Alan was a friend since early BBC Symphony Orchestra days, when his wife Jessie played in the first violins, and they continued to meet socially, often at composers' gatherings, until Jack's early death at 52. I remember Alan as a quiet and sensitive man with a warm heart - and beautifully neat manuscript scores. His clarinet quartet impressed me with its wistfully expressive melodies, atmospheric slow movement and fiercely rhythmic finale.

Gordon Jacob was a fellow professor who loved to chat with Jack over a college lunch, always keen to extend his knowledge of instruments as he was the chief wind examiner. I first met him at my entrance audition, when he volunteered to accompany me. The clarinet was my second instrument, my standard elementary, and I faltered even on the first note, not to mention later groups of semiquavers. I could never have guessed that I would be privileged to play his marvellous wind-ensemble music, and to record his two main clarinet works.

It is sad indeed that Jack was not able to give to posterity his definitive versions of the many pieces he inspired; the time was not ripe for recording companies to risk contemporary wind music in their catalogues. Happily we live now in a more enlightened age.

OTHER WORKS AVAILABLE ON CLARINET CLASSICS

COPLAND SONATA FOR CLARINET & PIANO & 'LES SIX'

The complete works for clarinet and piano.
Victoria Soames, clarinet; Julius Drake, piano. CC0001.

NIELSEN–THE HISTORIC RECORDINGS

Clarinet Concerto (Louis Cahuzac): Serenata in Vano, Wind Quintet.
Aage Oxenvad, clarinet. CC0002.

CLARINET VIRTUOSI OF THE PAST– A PORTRAIT OF HEINRICH BAERMANN

Works by Mendelssohn, Weber and Baermann.
Victoria Soames, clarinet; Roger Heaton, basset horn; Julius Drake, piano; Duke String Quartet. CC0003.

THE EARLY CLARINET FAMILY

Works by Handel, Graupner, Beethoven and Danzi.
Keith Puddy, Gary Brodie, Paul Price, clarinets/chalumeaux; Susan Dent, horn;
Malcolm Martineau, Broadwood fortepiano. CC0004.

THE CLARINET–HISTORICAL RECORDINGS VOLUME I

Tracks by Kell, Umbach, Haydn and others. CC0005.

CLARINET VIRTUOSI OF THE PAST– A PORTRAIT OF SIMON HERMSTEDT

Works by Spohr, Mozart, Müller & Paer.
Elizabeth Ritchie, soprano; Victoria Soames, clarinet, Jennifer Purvis, piano;
The Mühlfeld Ensemble. CC0006.

NEW ENGLISH CLARINET MUSIC

Commissioned by The Mühlfeld Ensemble
Mühlfeld Ensemble: Victoria Soames, clarinet; Julia Vohralik, cello; Jonathan Higgins, piano. CC0007.

THE ART OF THE CLARINETTIST

Works by Lazarus, Elgar, Cavallini, Donizetti, Rossini, etc.
Colin Bradbury, clarinet; Oliver Davies, piano. CC0008 (2CD Set).

NEW MUSIC FOR MULTI-TRACKED CLARINETS

Roger Heaton, clarinets, basset horn, bass clarinet. CC0009.

OTHER WORKS AVAILABLE ON CLARINET CLASSICS

THE CLARINET–HISTORICAL RECORDINGS VOLUME II

Tracks by Dreisback, Périer, Goodman and others. CC0010.

SOLOS DE CONCOURS

Music by Messager, Hahn, Rabaud, Debussy, Gaubert, etc.

Victoria Soames, clarinet; Jonathan Higgins, piano. CC0011.

THIS GREEN TIDE

Music by Lutyens, Bennett, Wellesz, Cooke. Georgina Dobrée,

Thea King, clarinets and basset horn, etc. CC0012.

MARCEL MULE–'LE PATRON' OF THE SAXOPHONE

Music by Glazounov, Ibert, Combelle, Albeniz, Bozza, Rameau/Mule and others. CC0013.

THE BEL CANTO CLARINET

Music by Cavallini, Liverani, Fasanotti and others.

Colin Bradbury, clarinet; Oliver Davies, piano. CC0014.

A GRAND DUO: THE CLARINET AND THE EARLY ROMANTICS

Works by: Weber, Stadler, Bürgmüller, Danzi & Loewe.

Colin Lawson, period clarinets; Neal Peres da Costa, piano. CC0015.

BRAHMS CHAMBER MUSIC FOR CLARINET

Clarinet Sonata No.1 in F minor Op.120, Clarinet Sonata No.2 in Eb Op.120,

Trio in A minor Op.114.

Victoria Soames, clarinet, James Potter, cello; Jonathan Higgins, piano. CC0016.

FANTASIAS MEDITERRÀNEAS

Spanish Music for Clarinet and Piano Joan Enric Lluna, clarinet; Jan Gruithuyzen, piano. CC0017.

RUDY WIEDOEFT – 'KREISLER OF THE SAXOPHONE'

Wiedoeft's famous solos from the 1920s. CC0018.

OTHER WORKS AVAILABLE ON CLARINET CLASSICS

HYMNOS

Works by Maxwell Davies, Goehr and Birtwistle.

Roger Heaton, clarinet; Stephen Pruslin, piano; Kreutzer String Quartet. CC0019.

THE WORLD OF CLARINET CLASSICS

Complete tracks taken from each of the first 19 releases of Clarinet Classics. CC0020 (Budget Price).

MARCEL MULE – 'LE PATRON' OF THE SAXOPHONE – ENCORE…

Works by Saint-Säens, Rimsky-Korsakov, Pierné, Dillon, Raff, Haydn,

Marceau and others. CC0021.

THE VICTORIAN CLARINET TRADITION

Works by Lazarus, Macfarren, Prout, Lloyd, Goldschmidt, Ashton, German.

Colin Bradbury, clarinet; Oliver Davies, piano; with Elaine Barry, soprano. CC0022.

THE ENGLISH ROMANTICS

Hurlstone, Howells, Yeates Hurlstone and Lloyd.

Victoria Soames, clarinet; Laurence Perkins, bassoon; John Flinders, piano. CC0023.

MINIMAL TENDENCIES

The Delta Saxophone Quartet.

Works by Reich, Glass, Bryars, Nyman and Riley. CC0024.

ON THE WINDS OF ENGLISH MELODY

Works by Ireland, Stanford, Arnold, Finzi, Williams and Bliss.

Victoria Soames, clarinet; John Flinders, piano. CC0025.

MUSIC FOR BASS CLARINET AND PIANO

Works by Hindemith, Schoeck, Sluka, Rehák, Heucke & Söll.

Henri Bok, bass clarinet; Rainer Klaas, piano. CC0026.

GEMS OF THE CLARINET

The Baermann and Hermstedt CD portraits in one set. CC0027.

OTHER WORKS AVAILABLE ON CLARINET CLASSICS

LUIGI AMODIO – LA SCALA VIRTUOSO

Music by Beethoven, Brahms and Mozart. CC0028.

CHAMBERSAX

MUSIC FOR SAXOPHONE AND OTHER INSTRUMENTS 1920-1940

Kyle Horch and Friends. CC0029.

THE CLARINET IN BOHEMIA: CONCERTOS AND QUARTETS

Philippe Cuper, clarinet. CC0030.

THE HISTORY OF THE CLARINET by Colin Lawson

Extensive history booklet & 2 CDs. CC0031.

TIMES FOR FLYING: Duets for Two Clarinets

Works by C. P. E. Bach, Lefèvre, C. A. P. Braun, Cavallini, Rimsky-Korsakov, Glazunov, Poulenc, Koechlin,Schuller, Lewin, Harrison and Király.

Colin Lawson, clarinet/basset-horn; Victoria Soames, clarinet/basset-horn/bass clarinet. CC0032.

THE ELECTRIC SAXOPHONE

Works by Siegel, Dearden, Alvarez, Harrison, Gregory.

Stephen Cottrell, saxophone. CC0033.

DEDICATIONS: Four British Clarinet Concertos composed for Janet Hilton

Works by McCabe, Harper, Hoddinott and Maconchy.

Janet Hilton, clarinet; The BBC Scottish Symphony Orchestra conducted by Rumon Gamba. CC0034.

CONCERTOS BY THEA MUSGRAVE

Clarinet Concerto, Autumn Sonata, The Seasons.

Victoria Soames, clarinet/bass clarinet;

The BBC Scottish Symphony Orchestra conducted by Thea Musgrave. CC0035.

Acknowledgements

Thea King recorded the Rawsthorne Quartet on Frederick Thurston's Boosey & Hawkes clarinet No. 30256 dating from the 1930s, the instrument on which Thurston himself gave the premiere. It is probable that the same clarinet was used for the Stanford recording on this disc.

Clarinet Classics would like to thank Dame Thea King for allowing us to reproduce copies of letters and photographs from her private collection.

Cover drawing by Milein Cosman

Original records of Bliss Clarinet Quintet *Decca K780-3*

Caoine from Stanford Sonata Op.129 *Decca 780*

Rawsthorne Quartet for Clarinet and Strings Argo ZRG660

Jacob Quintet for Clarinet and Strings Hyperion A66011
(Clarinet Classics are very grateful to Hyperion Records for permission to use this Jacob recording on this Centenary Tribute).

Designed and Produced by ADS.

CLARINET CLASSICS WAS FOUNDED BY VICTORIA & NICOLAS SOAMES

To order other CDs in the Clarinet Classics catalogue, or for information about forthcoming releases please write to:
Clarinet Classics, 58 Crescent Road, Upton Manor, London E13 0LT, UK
E-mail: enquiries@clarinetclassics.com
Web site address: http://www.clarinetclassics.com

Relaxing during the 1950 Salzburg Festival with Leopold Wlach (principal clarinet of the Vienna Philharmonic) who took the picture.

Frederick Thurston at the age of eight or nine.